ARMS AND ARMOR OF OLD JAPAN

AND OTHER

ANCIENT OBJECTS OF INTEREST

AMERICAN ART GALLERIES, NEW YORK

SMITHSONIAN
INSTITUTION
3095.

American Art Association.

CATALOGUE

OF

ARMS AND ARMOR OF OLD JAPAN

EXAMPLES OF THE FAMOUS MIYOCHIN'S, AND OTHERS CELEBRATED FOR THEIR WORK IN METALS

ALSO

SWORD GUARDS, KNIFE HANDLES, PEWTER, CARVINGS, BROCADES AND OTHER OBJECTS OF INTEREST TO AMATEURS AND CONNOISSEURS

GATHERED ON A RECENT VISIT TO JAPAN BY

BUNKIO MATSUKI

To Be Sold at Unrestricted Public Sale on the dates herein stated. The Sale will be conducted by Thomas E. Kirby of the American Art Association, Managers, New York:
1905

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1905

ON FREE VIEW

SATURDAY, FEBRUARY 4th, AND FOLLOWING DAYS, FROM 9 A.M. UNTIL 6 P.M.

ARMS AND ARMOR OF OLD JAPAN

TO BE SOLD AT

UNRESTRICTED PUBLIC SALE

On FRIDAY and SATURDAY AFTERNOONS

FEBRUARY 10th and 11th,

at 2.30 o'clock

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

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PREFATORY NOTE

Particular interest attaches at this time, when everybody is full of admiration for the manner in which the Japanese armies are waging their contest against the Russian forces in the Far East, to such a collection as Mr. Bunkio Matsuki has brought together of the weapons of offence and defence with which anciently the spirit of samuraihood was trained. In every helmet and breastplate, in every dagger and lance of the present exhibition there is, for whoever can read it, a fascinating story — just as there is always something of that admirable art which the old-time craftsmen loved to apply to every object of usefulness.

A number of the examples of armor now shown in the American art galleries were secured from famous daimyo families with whom Mr. Matsuki was fortunately brought into contact during his visit to Japan last year, for, such have been the exigencies of war-time, many scions of honored lineage have been willing to part, pro patria, with treasures to which they would otherwise have held most tenaciously — arms borne by their ancestors, antique mirrors and various other objects of rare workmanship. The names of these families for obvious reasons cannot be given in the catalogue.

A portion of this exhibition, consisting of choice pieces of armor and very famous blades, came to Mr. Matsuki through Mr. Choga Imamura, director of the military museum at Tokyo. To the kindness of this celebrated expert is due also not a little of the information regarding the craftsmanship of the Miyo-Chin family which appears in the following pages.

For his initial interests in the collection of Japanese armor Mr. Matsuki wishes to acknowledge special indebtedness to Professor B. Dean, of Columbia University, a connoisseur whose admirable gathering of the best specimens of ancient craftsmanship first prompted the thought of arranging the present exhibition.

FREDERICK W. COBURN.

Boston, February 1, 1905.

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

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THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

FIRST DAY'S SALE

Friday Afternoon, Feb. 10, at 2.30 o'clock

1 **Zashiki Ramma.**

Represents Fuji Yama and Tago Bay. Carved of Satuma cedar and delicately tinted.

Length 60 in. Width 17 in.

2 **Companion piece to the above.**

Represents Japanese junk boats anchored near pine tree on shore of Tago Bay.

3 **Carved Panel.**

Chrysanthemum design carved in oak in high relief.

About 1720. Length 18 in. Width 12 in.

4 **Temple Ramma.**

Carved of oak. Design, stork's nest in pine grove.

About 1650. Length 50 in. Width 16 in.

5 **Small Carving.**

Chrysanthemum design.

Length 9 in. Width 4¼ in.

6 **Temple Altar Stand.**

Rare old example. Elaborately carved with design of lotus flowers. Richly gold lacquered.

Height 7¼ in. Length 10½ in.

7 **Small Ramma.**

Tiger in bamboo grove. Gold lacquered.

Length 24 in. Width 7 in.

8 **Companion piece to the above.**

Chrysanthemum design.

Length 22 in. Width 4¾ in.

9 **Pair of Narrow Panels.**

Chrysanthemum flowers growing on rock. Gold lacquered.

Length 24½ in. Width 2½ in.

10 **Small Ramma.**

Peony flower design, richly gold lacquered.

Length 25 in. Width 3 in.

11 **Small Shrine Ramma.**

Peony flower design, gold lacquered.

Length 15½ in. Width 1¾ in.

12 **Temple Screen.**

Four-fold. Iris design throughout on ornamented panels. Lattice work lined with gold silk.

Height 71½ in. Width of each panel 16 in.

13 **Temple Screen.**

Four-fold. Lotus design in central panel of each, wave design at bottom, floral design at top.

Height 71½ in. Width of each panel 16 in.

14 **Small Carved Panel.**

Howo bird design, gold lacquered.

Length 7 in. Width 3 in.

15 **Small Carved Panel.**

Figures in plum garden.

Length 10¾ in. Width 3½ in.

16 **Small Carved Ornament.**

Buddhist angel playing with musical instrument.

Length 9 in. Width 3½ in.

17 **Small Carved Ornament.**

Two angels in golden clouds.

Length 9 in. Width 2½ in.

18 **Pair of Round Panels.**

Dragons carved in Yoshino fir tree.

About 1800. Diameter 9 in. each.

19 **Small Carved Ramma.**

Minute polychrome carving illustrating incidents of Shiba's childhood.

About 1790. Length 10¼ in. Width 3 in.

20 **Pair of Round Panels.**

Dragons carved in Yoshino cedar and gold lacquered.

About 1800. Diameter 7 in. each.

21 **Temple Mirror Flame.**

Howo bird and cloud design, richly carved and painted in gold and various colors.

Height 18 in. Width 13½ in.

22 **Temple Carving.**

Lion lying down, carved in oak and gold lacquered.

About 1700. Length 15 in. Height 6½ in.

23 **Wood Carving.**

Cockerel carved in cedar and gold lacquered.

About 1775. Height 9 in. Width 9½ in.

24 **Carved Panel.**

Design of lotus plant in blossom, carved in low relief on weather-worn wood.

Length 51 in. Width 8½ in.

25 **Carved Panel.**

Iris flowers carved in low relief on weather-worn wood.

Length 35 in. Width 8 in

26 **Pair of Embroidered Hangings.**

Heron and tachibana tree on old Donsu silk.

Length 66½ in. Width 25 in.

27 **Mate to above.**

28 **Old Gold Brocade.**

Kikko design in gold, on dull brick red ground.

Length 65 in. Width 56 in.

29 **Old Gold Brocade.**

Known as Kame-Aya Donsu; conventional Howo design in gray and brown on deep blue ground.

Length 51 in. Width 46 in.

30 **Pair of Embroidered Hangings.**

Peacock and pine tree on shira-cha (light tea) Donsu; blue brocade border.

Length 85½ in. Width 28 in.

31 **Mate to above.**

Waterfall and rocks.

Length 85½ in. Width 28 in.

32 **Old Brocade.**

Made from Priests' robe. Light brown, with conventional floral pattern in white, green, silver, and gold.

Length 87 in. Width 46 in.

33 **Green Brocade.**

Imperial crests and conventional cloud design. Rare example sixteenth century.

Length 43 in. Width 33½ in.

34 **Embroidered Wall Hanging.**

Sacred Howo bird on pale blue Donsu. Blue brocade border.

Length 72 in. Width 39 in.

35 **Old Brocade.**

Peony design in ecru on dull brick red.

Length 83 in. Width 53 in.

36 **Old Brocade.**

Design. Emblems of longevity in gold and black on light brown ground.

Length 79½ in. Width 52 in.

37 **Old Brocade.**

Conventional design in dull blue and brown.

Length 51 in. Width 51 in.

38 **Pair of Narrow Hangings.**

Wistaria and iris embroidered on green Donsu.

Length 57 in. Width 16½ in.

39 **Mate to above.**

40 **Embroidered Hanging.**

Two crows and snow-laden pine tree.

Length 86 in. Width 19 in.

41 **Old Brocade.**

Chrysanthemum crest design on cream and gold ground.

Length 79 in. Width 46 in.

42 **Old Brocade.**

Hishigata pattern in black on rich golden brown with touches of gold.

Length 76 in. Width 51 in.

43 **Old Brocade.**

Peony pattern in brown on blue-green ground.

Length 76 in. Width 54 in.

44 **Old Gold Brocade.**

Floral design.

Length 89 in. Width 43 in.

45 **Old Brocade.**

Crest pattern in ecru and gold brown.

36 in. square.

45A **Old Embroidered Curtain.**

From old palace in Kioto.

Height 80 in. Width 68 in.

46 **Pewter Tea Jar.**

Bluish gray with dark spots. Green jade knob.

About 1680. Height 3½ in.

47 **Chinese Pewter Tea Pot.**

With pair of brass loop handles. Silvery gray surface.

About 1750. Height 9 in.

48 **Pewter Vase.**

Bluish gray. Incised Karakusa design.

About 1600. Height 9¾ in.

49 **Pewter Tea Jar.**

Spotted *Shibuichi* surface.

About 1680. Height 9¾ in.

50 **Pewter Tea Jar.**

Dark gray spots on *Shibuichi* surface. Rare example made by Goto. Seal.

About 1630. Height 9 in.

51 **Pewter Covered Dish.**

Lotus plant is delicately incised on the cover. Yellow amber knob.

About 1750. Height 3 in.

52 **Pewter Incense Box.**

Exceedingly rare specimen by famous Chin-zon-shu, celebrated Chinese pewter maker of Ming dynasty. Seal.

About 1500.

53 **Pewter Vase.**

Design of dragon in water and cloud delicately incised.

About 1750. Height 9 in.

54 **Pewter Jug.**

Komon pattern in relief.

About 1775. Height 6¾ in.

55 **Pewter Tea Jar.**

Brownish mottled surface. Within is gold lacquered.

About 1520. Height 4 in.

56 **Pewter Incense Box.**

Uniform *Shibuichi* gray. Amber knob.

About 1700.

57 **Pewter Koro.**

Kanaye form with tripod. Incised karakusa pattern.

About 1700. Height 5½ in.

58 **Pewter Tea Pot.**

Komon pattern.

About 1700. Height 6½ in.

59 **Pewter Tea Caddy.**

Fine *Shibuichi* tone.

About 1750. Height 5 in.

60 **Large Pewter Tea Jar.**

Form of great dignity. Fine *Shibuichi* tone.

About 1680. Height 14 in.

61 **Pewter Vase.**

Flaring at top with two floral design handles. Incised with Howo bird design.

About 1700. Height 7¼ in.

62 **Pewter Tea Jar.**

In form of Kikyo flower.

About 1740. Height 3 in.

63 **Pewter Tea Pot.**

Plum blossom and poetry are delicately incised. White jade handle.

About 1700. Height 4 in.

64 **Pewter Tea Pot.**

About 1720. Height 4¾ in.

65 **Pewter Tea Pot.**

In form of bamboo trunk. Landscape is minutely incised.

About 1700. Height 5 in.

66 **Large Pewter Tea Jar.**

In form of lotus flower. Very rare example. Seal, Suzuya Kuyemon.

About 1610. Height 10½ in.

67 **Large Temple Table.**

Elaborately ornamented with carved panels and brackets of chrysanthemum design. Richly harmonious gold and mirror, black lacquer.

About 1650. Height 37 in. Length 68½ in.

68 **Carved Wood Panel.**

Oblong with irregular edge, with design of squirrels in grape-vines laden with fruits. Weather-toned to soft gray and dark green. Important example of Ashikaga period.

About 1525. Length 42½ in. Width 19 in.

69 **Shrine Ramma.**

Kario, a celestial musician hovering among clouds and musical instruments. Fine old polychrome carving on gold lacquer background.

About 1700. Length 34½ in. Width 13 in.

70 **Companion piece to the above.**

71 **Companion piece to the above.**

72 **Pair of Temple Doors.**

Part of Shiba Temple, Tokio. The two principal panels are ornamented with perforated carvings of sparrows in bamboo grove; the twelve square panels are filled with carvings of Howo birds, peony and lotus flowers. Richly decorated with metal kanamono.

About 1650. Height 30 in. Width 12 in.

73 **Carved Shrine Doors.**

Beautifully proportioned and harmonious. Polychrome and gold. The upper portion is set with perforated Rammas of floral pattern with flying mountain pheasants.

About 1680. Height 33 in. Width 18 in.

74 **Carved Temple Hanging.**

Figure of Fudo on cliff. Background partly perforated, partly solid. Carved of cedar. Natural grayish tone of wood preserved.

Height 35½ in.

75 **Old Temple Carving.**

Contour of conventional cloud pattern. Pair of peacocks carved within. Gray cedar.

About 1800. Height 14 in. Width 26 in.

76 **Shrine Ramma.**

Polychrome carving. Two figures among trees. Golden clouds.

About 1700. Length 40 in. Width 7½ in.

77 **Shrine Ramma.**

Carved oak. Represents two dragons in water. Age has given deep, rich tone.

About 1500. Length 36 in. Width 4 in.

78 **Shrine Ramma.**

Polychrome carving represents lotus pool in full blossom. Rich gold lacquer frame. From one of Koyasan temples.

About 1480. Length 39 in. Width 4½ in.

79 **Companion piece to the above.**

Length 39½ in. Width 2¾ in.

80 **Carved Panel.**

Bamboo grove with young sprouts. Perforated cedar. Note the amusing snails among the branches.

Height 38½ in. Width 12½ in.

81 **Carved Panel.**

Poppies and butterfly on lattice-work. Charming composition and harmonious gray tone.

Height 36 in. Width 8½ in.

82 **Carved Panel.**

Iris pond with luxuriant flowers. Lattice-work background. Gray cedar.

Height 36 in. Width 8½ in.

83 **Temple Bronze Gong.**

With carved wood stand in form of lotus plant.

84 **Temple Bronze Gong.**

With elaborately carved wooden stand.

85 **Temple Screen.**

Four-fold. Carved polychrome panels of peony flower design inset in each lattice frame. Lined with Donsu brocade.

About 1780. Height 75 in. Width of each panel 18 in.

86 **Temple Cabinet.**

Hinged doors and various panels all richly ornamented with carvings of chrysanthemum, iris and plum blossoms.

Height 41 in. Width 25 in.

87 **Embroidery.**

Owl perched on wistaria tree. Golden moon, on ecru Donsu silk. Blue brocade border.

88 **Brocade.**

Kio-Donsu, brown; design, orchid field. Flowers wrought with gold thread.

Height 53 in. Width 78½ in.

89 **Wall Hanging.**

Cockerel and hen under bamboo tree on green Donsu. Blue brocade border.

Length 35 in. Width 57 in.

90 **Old Brocade.**

Kodai pattern in brown and purple on pale blue ground.

Length 53 in. Width 37 in.

91 **Embroidered Wall Hanging.**

Lotus and heron on dull mahogany Donsu ground. Delicate blue brocade border.

Length 91½ in. Width 61½ in.

92 **Narrow Embroidered Hanging.**

Flying duck and moon.

Length 53 in. Width 20 in.

93 **Embroidered Wall Hanging.**

Peacock and pine tree on dove-gray Donsu. Deep ecru brocade border.

Length 47 in. Width 65 in.

94 **Pair of Embroidered Hangings.**

Duck and mountain ash.

Length 68 in. Width 18½ in.

95 **Mate to 94.**

Heron and reeds.

Length 68 in. Width 18½ in.

96 **Old Brocade Table Cover.**

Centre of the cover is old Karanishiki silk. Rich brown tone with gold. Dull green brocade border.

Seventeenth century. Length 56 in. Width 56 in.

97 **Palace Wall Hanging.**

Old brocade. Represents a water-fall at the foot of which two peacocks disport themselves. Cherry tree in blossom on left side; hanging cliff with ancient beech tree, and trailing vines on right. Perfect in color. Rare green brocade border.

Length 83 in. Width 50 in.

98 **Large Pewter Tea Jar.**

Remarkable example of pewter work accomplished by Yazayemon of Kioto. Seal, Suzuya Yazayemon.

About 1580. Height 14 in.

99 **Pewter Covered Box.**

With crystal knob. Very costly example.

About 1750. Height 4½ in.

100 **Pewter Tea Caddy.**

Cylindrical.

Height 3 in.

101 **Pewter Tea Caddy.**

About 1770. Height 4 in.

102 **Pewter Tea Caddy.**

Straight diamond shape. Incised with dragon design.
About 1730. Height 5 in.

103 **Pewter Tray.**

Very fine example. Edge of the tray is skilfully perforated. Within, richly ornamented with inlaid work in bronze, is a design of dragon and cloud.
About 1650. Length 12 in. Width 8 in.

104 **Pewter Tray.**

Figures in pine grove. Inlaid bronze work.
Seal. About 1680. Diameter 11½ in.

105 **Pewter Tray.**

Round with incised dragon ornament.
About 1720. Diameter 9 in.

106 Pewter Tray.

In form of melon.

About 1680. Length 12½ in. Width 10 in.

107 Pewter Bowl.

Octagonal flaring at the top. Beautifully inlaid in bronze, with design of birds and flowers.

About 1700. Height 7 in.

108 Pewter Bowl.

Beautifully decorated with various floral designs.

About 1720. Height 8 in.

109 Pewter Tea Jar.

Design of autumnal flowers is incised. Delicate *Shi-buichi* gray.

Height 7 in.

110 Pewter Tea Jar.

Dark gray spots. Green jade knob.

About 1700. Height 8 in.

111 Pewter Tea Jar.

Cream color jade knob.

About 1700. Height 4½ in.

112 **Pewter Tea Jar.**

Square. Each side has inlaid ornament. Design of flowers arranged in basket.

About 1730. Height 6½ in.

113 **Pewter Covered Jar.**

The cover is neatly incised with design of Japanese fishing net. Lower part is delicately incised with Karakusa pattern.

About 1680. Height 8½ in.

114 **Pewter Tea Jar.**

Dark *shakudo* black. Incised with a landscape; made in China about 1750. Umber knob. Seal, Moshikua.

Height 3¾ in.

115 **Pewter Tea Jar.**

Silvery gray, with darker gray spots. Ecru agate knob.

About 1700. Height 6½ in.

116 **Pewter Tea Jar.**

Flowers and birds inlaid in bronze. Seal, Tendo.

Height 7 in.

117 **Pewter Tray.**

Ornamented with bronze inlay.

About 1700. Length 12 in. Width 8 in.

118 Statue of Amida Buddha.

Carved wood, coated entirely with gold lacquer. Seated on lotus flower. Crystal set in forehead. Benevolent and merciful mien. From famous temple in island of Shikoku. About 1600. Gold lacquer stand.

Height of Buddha 23½ in.

119 Mate to above.

120 Carved Ramma.

Exceedingly rare old ramma of Kamakura era (thirteenth century). Rich polychrome carving of chrysanthemum bush, with vigorous composition of very realistically disposed flowers and foliage.

Length 54 in. Width 19 in.

121 Carved Ramma.

Howo bird and Kiri flower design. Mate to the above.

122 Carved Wood Panel.

Peacock with tail spread. Gray cedar.

About 1800. Height 12½ in. Width 14 in.

123 Carved Wood Panel.

Peacock with tail and wings spread. Gray cedar.

About 1800. Height 16 in. Width 14 in.

124 **Shrine Ramma.**

Polychrome carving, representing lotus pond. Faint touch of gold in blossoms. Dull deep tone due to age.

About 1500. Length 49 in. Width 2¼ in.

125 **Shrine Ramma.**

Polychrome carving, representing peonies. The excellence of the spacing is particularly notable. Gold lacquer frame.

About 1750. Length 48½ in. Width 8½ in.

126 **Pair of Chinese Cabinet Doors.**

Minutely carved in very high relief, depicting scenes in the daily life of a mandarin. Elephant and lion in lower panels.

127 **Chinese Temple Carving.**

Carved of Canton oak. Groups of figures at centre and ends with compositions of potted plants between.

About 1700. Length 30½ in. Width 4½ in.

128 **Temple Frame.**

Howo bird and Kiri flowers painted on gold background. Came from one of the old palaces in Kioto.

About 1750. Length 24 in. Width 12½ in.

129 **Carved Frame.**

Temple ornament. Cedar covered with gold leaf. Peonies painted on background.

About 1780. Length 35½ in. Width 12½ in.

130 **Small Ramma.**

Polychrome carving of peonies. Oak is perforated in conventional fashion.

Length 28 in. Width 5 in.

131 **Low Screen.**

The pictorial panel, representing a cock and hen in a bamboo grove, is a thoroughly admirable painting — well balanced and decorative. The carved wood panel introduced into the space above the picture shows a pattern of Howo bird and chrysanthemum in high relief.

132 **Temple Screen.**

Two panels. Heron and lotus in circular design; lotus below.

Height 67 in. Width of each panel 25½ in.

133 **Temple Bronze Gong.**

With elaborately carved wood stand.

134 **Temple Bronze Gong.**

With elaborately carved wood stand.

135 Temple Bronze Gong.

Small size, very fine quality.

136 Old Painted Panel.

Tiger in bamboo grove painted on Satsuma oak; the frame is decorated with bamboo design.

About 1700. Length 20 in. Width 13 in.

137 Gold Lacquer Panel.

Tiger painted in gold on red lacquer background. Very interesting example.

About 1680. Length 14 in. Width 10½ in.

138 Old Temple Panel.

A square placque with a statuette of Buddha seated on lotus stand. The figure gains distinction by being shown against the disc of gold lacquer. Rare example of fourteenth century.

Length 17 in. Width 10½ in.

139 Carved Komainu.

Painted wood, with crystal eyes. A type of the chosen messenger of the gods, always found about the entrance of a shrine. The lion characteristics are well in evidence. A work of great archæological as well as artistic interest. By Zitsu-Guan of Nara. Thirteenth century.

140 **Ancient Wood Carving.**

Dog-fu carved of Jindai cedar. Beautiful polychrome treatment.

About 1450. Height 14 in.

141 **Ancient Wood Carving.**

Dog-fu carved of Jindai cedar. Age has toned down to superb gray. From a Shinto Temple in Province of Yamato.

About 1300. Height 18 in.

142 **Panel.**

Kiri wood. Purchased by Mr. Matsuki from Mr. Wakai, a distinguished connoisseur of Tokio. A very famous work of art. As regards its origin the story goes that early in the eighteenth century Daimyo Tsugaru, a haughty relative of the Shogun, passing through a street of Tokio encountered near the Riogoku Bridge a humble potter, Ritsuwo, vending his wares. Struck by the beauty of the pots the artisan was showing, Tsugaru sent for him to come to his palace and live with him on terms of friendship and virtual equality. Artists both, the two men, of so unequal rank, collaborated in important works of which this is one. The verses — an encomium on the thirst-quenching powers of tea, and a plaint that the attendant is asleep when he should be making the tea — are Tsugaru's; Ritsuwo did the genre decoration in pottery and mother-of-pearl, depicting the drowsy servant, the tea-room utensils, peacock plumes, a decorated screen, and potted banana plumes. The sentiment, admirably expressed in the suave lines and well-ordered colors of the composition, is of the

quiet and restfulness proper to tea-making. The two pottery crests are also by Ritsuwo. The panel bears the signature of Haku-Gioku, the artist-name by which Daimyo Tsugaru was known.

Date about 1715. Length 56 in. Width 5½ in.

143 **Carved Panel.**

Lotus design carved in low relief on weather-worn wood.

Length 41 in. Width 7¾ in.

144 **Pewter Banquet Dish.**

Incised ornamentation of dragon and clouds.

About 1780. Diameter 15 in.

145 **Pewter Tea Jar.**

Exceedingly rare and beautiful example. Rich golden brown lustre.

About 1450. Height 5 in.

146 **Pewter Tea Jar.**

Rare example of work of Izumonokami. Delicate *Shibuichi* gray. Has four loop handles. Seal.

About 1580. Height 9½ in.

147 **Pewter Tray.**

Chinese mandarin with horses. Inlaid in bronze.

About 1680. Length 11 in. Width 8 in.

148 **Pewter Tea Jar.**

Spotted *Shibuichi* surface. By Tazayemon.

About 1570. Height 9½ in.

149 **Pewter Dish.**

Perforated rim.

About 1800.

150 **Pewter Tea Jar.**

Graceful form with *Shibuichi* lustre.

About 1520. Height 9 in.

151 **Pewter Tray.**

Round, with inlaid bronze representing flying bats. Very rare Chinese pewter. Seal.

About 1580. Diameter 10½ in.

152 **Pewter Tray.**

Delicate Karakusa pattern, incised, of bluish *Shibuichi* gray.

About 1680. Length 13 in. Width 9 in.

153 **Pewter Tea Jar.**

A form of remarkable dignity. Fine-textured surface of *Shibuichi* gray. Very deep cover.

About 1600. Height 9¼ in.

154 **Pewter Bowl.**

Incised decoration around the rim.

About 1820. Diameter 9½ in.

155 **Pewter Tea Jar.**

Brown lustre on *Shibuichi* color. By Suzuya Gorobei.

About 1550. Height 8½ in.

156 **Pewter Dish.**

Perforated rim.

About 1800.

157 **Pewter Tea Jar.**

Spotted *Shibuichi* lustre.

About 1550. Height 8½ in.

158 **Pewter Bottle.**

Very rare example by Mimasakano Kami.

About 1580. Height 7 in.

159 **Pewter Covered Box.**

Hexagonal. Howo bird pattern; is incised.

About 1760. Height 4 in.

160 **Pewter Tea Jar.**

Beautiful *Shibuichi* lustre, Karakusa design, delicately incised. Rare example. Seal, Suzuya Kuzayemon.

About 1570. Height 5¼ in.

161 **Pewter Bowl.**

Rare Chinese pewter. Seal, Odaiko.

About 1750. Diameter 8 in.

162 **Pewter Incense Box.**

Very fine *Shibuichi* gray. Incised with design of plum blossom and nightingale.

About 1750.

163 **Pewter Square Box.**

The cover is delicately incised with design of stork and clouds.

About 1790. Height 4 in.

164 **Pewter Tea Jar.**

Lion and peony design; elaborately incised.

About 1550. Height 9 in.

165 Ancient Korean Gong.

Bronze. One of instruments brought to Japan by conquerors. Originally used in military operations; now employed as part of tea-villa ceremonies. Deep full tone. About fourteenth century.

Diameter 17 in.

166 Ancient Korean Gong.

Bronze. Mellow tone. Sixteenth century.

Diameter 14½ in.

167 Ancient Suzu-mushi Bell.

So called from the vibrations suggesting the hum of Japanese singing insect. The tone quality is the highest attainment in art of bell-casting. With finely wrought Tokko handle. Thirteenth century.

168 Old Temple Carving.

Represents entrance-gate of Buddhist temple. View outward on right reveals a pagoda, partly concealed in cedar grove, with two doves fluttering into the temple. On the left is standing figure of Niwo behind gate and wire screen. Architectural elements of the temple above. The work is one of great imaginative power.

Height 43 in. Width 21½ in.

169 **Carved Panel.**

Rare old carving. Design of Shishi and peony flowers. Rich gold lacquer.

About 1550. Length 12 in. Width 8½ in.

170 **Carved Panel.**

Design of Howo bird hovering in clouds; rich polychrome carving.

About 1750. Length 17 in. Width 7 in.

171 **Carved Temple Panel.**

Polychrome. Design shows chrysanthemums on either side of a stream. Admirable contrast of black lacquer ground with gold overlay.

About 1650.

172 **Temple Carving.**

Celestial being holding lotus bud. Bright, unfaded colors.

Length 13½ in. Width 7 in.

173 **Four Carved Panels.**

Polychrome. Chrysanthemums within cloud design. Gold lacquer frame.

Length 9½ in. Width 6¾ in. each.

174 Shrine Screen Doors.

Four-fold. Minutely perforated and gold lacquered. Lower part has four carvings of graceful floral design.

About 1650. Height 48½ in. Width 12 in.

175 Temple Cabinet.

Hinged doors. Very beautifully composed design richly wrought in polychrome carving. The bamboo and sparrow decoration on the upper part is dull green. The two principal panels on the screen doors are carved with design of lotus flowers.

Height 50 in. Width 26 in.

176 Temple Cabinet.

Four-fold hinged doors. Upper panel is design of squirrels in grape-vines. The doors are ornamented with round panels carved of peacock patterns and square panels of flowers of four seasons.

Height 42 in. Width 30½ in.

177 Pair of Carved Panels.

Conventional lotus pattern delicately perforated. Superb rich polychrome. Valuable example.

About 1570. Length 12½ in. Width 8¼ in.

178 **Pair of Carved Komainu.**

Jindai cedar. Very fine gray tone. Fourteenth century.

Height 12 in.

179 **Carved Komainu.**

Bearing sacred Renza or lotus seat on his back. Very rare example of thirteenth century.

Height 9 in.

180 **Pair of Carved Panels.**

Peony flowers.

Length 16¼ in. Width 3¼ in.

181 **Pair of Temple Doors.**

Part of Peacock Temple, Kai province. Built under direction of Tokugawa Oman-no-Kata about 1630 and demolished in 1875. Mirror is of black lacquer with gilded metal ornaments and perforated polychrome coverings set against ground of the same mirror-black. The four principal panels respectively represent peacocks and peony flowers. The other four panels below depict bamboo groves, and several minor panels are filled with carvings of plum blossoms and wave designs.

Height 41 in. Width 16¼ in.

182 **Pair of Tea-House Rammas.**

Iris pool with lattice-work background.

183 **Pair of Temple Carvings.**

Polychrome. Body of the ornament is oak upon which Howo bird has been inlaid.

Diameter 16½ in.

184 **Pair of Temple Carvings.**

Polychrome. Plum-blossom design.

Length 19 in. Width 9½ in.

185 **Carved Temple Panel.**

Peacock, with spread tail.

Height 23½ in. Width 16½ in.

186 **Pair of Temple Panels.**

Each panel of red lacquer with perforated carving of lotus pool inset.

Height 28¾ in. Width 10 in.

187 **Palace Carving.**

Represents pheasant and two chicks in bamboo grove.

Height 14¼ in. Width 23¾ in.

188

188 **Old Temple Doors.**

Polychrome. Figures, in high relief, of Kario and Bingwa, celestial musicians descending. The former plays a flute, the latter a pair of cymbals. Spirited and lively in line to accord with sentiment of the music. Rich resonant color. Gold lacquer lotus pool below.

189 **Tea Room Panel.**

Pair of crows perched on plum tree covered with snow. About 1800. Length 52 in. Width 3¾ in.

190 **Pair of Post Panels.**

From a Buddhist temple near Kioto. Elaborately carved and gorgeously decorated with various colors and gold. Hanging metal ornaments.
Length 45 in. Width 11 in.

191 **Pair of Post Panels.**

Similar to the above.

192 **Pair of Palace Carvings.**

Crest of chrysanthemums of sixteen petals, carved in cedar and gold lacquered. Part of Momoyama Palace.
About 1585. Diameter 13 in.

193 **Pair of Palace Carvings.**

Crest of Kiri flower. Richly gold lacquered from Momoyama Palace.

About 1585. Height 13¼ in. Width 12¼ in.

194 **Pair of Wood Carvings.**

In form of gold sword guard; one is carved of dragons, the other of Howo birds.

195 **Temple Carving.**

Warrior on horseback. Oak coated with gold lacquer.

196 **Temple Carving.**

Flying dragon in oak coated with gold lacquer.

197 **Temple Carving.**

Dog-fu carved in cedar and colored.

Height 11 in. Width 6½ in.

201

202

198 Wood Carving.

Motive of flying stork in oak, lacquered.
About 1760. Length 18½ in. Width 13 in.

199 Companion piece to the above.

200 Carved Panel.

Dog-fu and peony flower carved in oak.
About 1500. Length 12½ in. Width 8 in.

201 Carvings from Old Castle.

Of Yoshino cedar. Pigments originally applied have nearly disappeared, leaving an especially fine gray quality. Represents peacock on cliff among peony blossoms. Rare example of beautiful sculpture in wood. By Katagiri of Awa.
About 1780. Height 58½ in. Width 27 in.

202 Companion piece to above.

Pair of lions on cliff amongst banana trees.

OLD JAPANESE FIRE-ARMS.

Weapons of percussion were introduced into Japan about the middle of the sixteenth century, and were from the first made skilfully by famous iron-workers. During the nearly three centuries of peace of the Tokugawa period fire-arms came to be regarded not so much as weapons of offence as splendid ornaments. They were borne by the attendants of daimyos on all state occasions. Upon their adornment the highest artistic skill was lavished. As a result they are often found to be among the most beautiful examples of Japanese workmanship — as thoroughly decorative to-day as in the piping era of national prosperity for which they were made.

203 **Bronze Cannon.**

Workmanship proves that the gun was not cast, but that its ornamentation was chiseled. Dog-fu and peonies in middle high relief on barrel. Crest of Daimyo Mori.

Length 18 in.

204 **Flint-lock Gun.**

Crest of Daimyo Omura of Kushu. Has dragon, precious stone, and cloud on barrel, sign denoting longevity on butt, and plum blossom crests on stock.

About 1810. Length 54 in.

205 **Flint-lock Gun.**

Crest of Daimyo Todo of Ise. Howo bird and peony, inlaid in brass, on barrel. Letter Kano on butt, signifying probably the regiment to which the owner belonged. Chrysanthemum crests on stock.

About 1810. Length 54 in.

206 **Flint-lock Gun.**

Crest of Daimyo Omura of Kushu. Barrel has storks and pine tree inlaid in silver. Letter Kano on butt. Chrysanthemum crests on stock.

About 1810. Length 54 in.

207 **Flint-lock Gun.**

Crests of Daimyo Omura of Kushu on barrel and butt. Dragon inlaid in silver and clouds of brass on the barrel. Chrysanthemum crests on stock.

About 1810. Length 54 in.

208 **Flint-lock Gun.**

Crest of Daimyo Omura of Kushu on barrel. Letter Kano on butt. Dragon in silver and bronze and one cloud on barrel.

About 1810. Length 54 in.

209 **Naginata.**

Used by women warriors. Inlaid with mother-of-pearl.

Date about 1750. Length 106 in.

210 **Naginata.**

Imperial kiri crest decorated in gold lacquer on mirror-black handle.

About 1800. 93 in.

211 **Trident Spear.**

Plain oak handle, partly ornamented with mother-of-pearl.

About 1770. Length 97 in.

212 **Trident Spear.**

Plain Kashi tree handle.

About 1780. 88 in.

213 **Spear.**

Plain oak handle, part finished in gold lacquer.

About 1780. 121 in.

214 **Quiver, with Arrows.**

Containing twenty-five arrows.

About 1720. 22 in.

215 **Naginata.**

Kuyo crest. Black lacquer and conventional gold pattern.

About 1800. 90 in.

216 **Set of Shigeto.**

Japanese bow and arrows. Quiver. Made of bamboo and whalebones. Ten arrows.

About 1800. 84 in.

217 **Old Bow and Arrows.**

Base ornamented with dragon fly.

28¾ in.

218 **Iron Arrow Head.**

Perforated decoration, conventional plum blossom. Signature, Sukekane, fourteenth century.

219 **Iron Arrow Head.**

Shaped like fish tail. Signature, Sukechiyo. Thirteenth century.

220 **Collection of Steel Arrow Heads.**

Fifteen arrow heads, each different in shape and design, representing Kamakura to Tokugawa periods. Nearly all bear signatures of famous armor makers. With iron stand.

221 **Collection of Arrow Heads.**

Eleven steel arrow heads, different shapes and designs, representing Kamakura to Tokugawa eras, nearly all bearing signatures of famous makers of armor.

222 **Collection of Arrow Heads.**

Seven steel arrow heads, different in shape and design, representing Kamakura to Tokugawa eras, nearly all bearing signatures of famous makers of armor.

223 **Spear.**

In form of long sword. The sword handle, which is richly decorated in gold lacquer with crest of Lord of Harima, conceals spear blade.

About 1700. Length 81 in.

224 **Ancient Korean Arrow Head.**

Central letter signifies a votive offering. About thirteenth century.

225 **Naginata.**

Plain oak handle, partly ornamented with mother-of pearl.

About 1750. 85 in.

226 **Trident Spear.**

Plain oak handle. Iron butt. Part gold inlay.

About 1780. 104 in.

227 **Trident Spear.**

Handle is inlaid with mother-of-pearl.

About 1800. 104 in.

228 **Trident Spear.**

Handle is inlaid with mother-of-pearl.

About 1800. 104 in.

229 **Spear.**

Mother-of-pearl inlaid handle.

104 in.

230 **Spear.**

Mother-of-pearl inlaid handle.

104 in.

231 **Trident Spear.**

Handle is inlaid with mother-of-pearl.

About 1800. 104 in.

232 **Pair of Stirrups.**

Sacred kirin inlaid in silver. Seventeenth century.

233 **Pair of Stirrups.**

Dragon and cloud design inlaid in silver. Seventeenth century.

234 **Pair of Stirrups.**

Small plum crests inlaid in silver. Seventeenth century.

235 **Pair of Stirrups.**

Crests of Kuyo and other small crests inlaid in silver. Seventeenth century.

411
Showing the Side and Back.

SECOND DAY'S SALE

Saturday Afternoon, Feb. 11, at 2.30 o'clock

236 **Iron Helmet.**

Cast iron. Evidently not Japanese. The workmanship suggests Mongolian, perhaps Tartar influence. It was held for generations in a family of Samurai. Possibly belonged to a captive Tartar general. Noble in contour and proportions. Traces of design in each of four sections. Age uncertain; probably not later than Yueng dynasty. Thirteenth century.

Height 10 in.

237 **Helmet.**

Iron. In two sections. The middle band, half-way between visor and hachimanza, is common in early helmets; those, like this, whose sections detach, are rarer. Conventional ornament about hachimanza. Neck-guard missing. Side-guards of iron. Signature, Kosei.

About 1550. Height 9 in.

238 **Helmet.**

Iron, with bronze hachimanza. Silver waves, breaking, on visor. Neck-guard in four pieces of lacquered iron. Shape of calotte, or cap, corresponds to mediæval European bisonet. The front ornament in form of tokko of silver and bronze. Side-pieces, with crests of plum blossom. Signature, Miyochin Munechika.

Incised date 1855. Height 10 in.

239 **Helmet.**

Iron, laminated. Thirty-two plates. No ornamentation about hachimanza. Visor riveted to cap. By Horai.

About 1580. Height 6½ in.

240 **Helmet.**

Thirty-two plates. Hachimanza elaborately ornamented with gold *shakudo* and bronze. Flying dragon mayedate. Miyo-Chin Mune-Suke.

Date 1720.

241 **Helmet.**

Thirty-three plates with overlaid bronze guard in front. Repousse mayedate in motive of Oni head. Worn by commander of Daimyo army. Crests of kiri flowers.

About 1670.

242 **Helmet.**

Rare pointed form. Sixteen plates and eighteen rivets in each row. Signature, Saotome Iyechika.

About 1535.

243 **Jingasa.**

Iron, repousse. Dragon and cloud. The ornament reinforces the shape admirably.

Diameter 15½ in.

244 **Jingasa.**

Iron, repousse, of very irregular shape. Dragon and clouds.

About 1760.

245 **Jingasa.**

Iron. Eight plates. Repousse dragon. Rare shape.
About 1500. Diameter 14¼ in.

246 **Mailed Sleeve.**

Reinforced by large and small pieces of iron of various shapes. Sixteenth century.

247 **Mailed Sleeves.**

Iron pieces to reinforce mail. Seventeenth century.

248 **Mailed Sleeves.**

Circular iron plates over upper arm; seven small bars on forearm. Crest of Todo. Sixteenth century.

249 **Mailed Sleeves.**

Upper arm protected by five semi-circular bars; lower arm by four vertical bars; elbow by iron boss and small plates surrounding. Bamboo crest of Daimyo Sendai on hand. Fifteenth century.

250 Jingasa.

Wrought iron. Sixteen plates, riveted. Earliest form and one of rarest in existence.

About 1400.

251 Jingasa.

Iron. Sixteen plates. Shape of type called by the Japanese "fujigata," or "similar in form to Fuji mountain." Carnation crest.

About 1650. Diameter 17 in.

252 Breastplate and Backplate.

Iron, with leather backing, suggesting the mediæval European cuirass. Both front and back are laminated, the former in nine plates, the latter in ten plates. Embroidered "epaulieres," or shoulder-pieces. The iron has the dull gleam which is so characteristic of the best Japanese workmanship and which differs from the brilliancy of European armor of the same sort. Each plate has a repeating design of conventionalized floral or leaf ornament. Thirteenth century.

Height 17 in.

253 Breastplate.

Iron, with plum blossom crest.

About 1550.

254 **Iron Hanging Lantern.**

In form of a pleasure-boat. In each of the four windows against the lantern-paper, through which light shines, are silhouetted two Japanese figures. Along the bottom of the boat are breaking waves.

About 1800.

255 **Bronze Lantern.**

Spaces between bars cut out. Odd shape with good proportions. Nineteenth century.

Height 13 in.

256 **Jingasa.**

Iron. Twelve plates. Bears bronze crest of wistaria. Signature, Myochin Muneyoshi.

About 1630. Diameter 14¼ in.

257 **Sword Guard.**

Iron. Golden dragon fly. Portion of wings on reverse side.

258 **Two Sword Guards.**

Shibuichi, bronze and gold. Chrysanthemum in centre. Figure represents a shojio, or wine fairy, in bachanalian revel, holding turtle above his head. Signature, Masa-yo-shi.

About 1780.

Chrysanthemum and honey-bees in *Shibuichi* and gold. Signature, Miboku.

About 1840.

259 **Two Sword Guards.**

Shibuichi, gold and silver. Pair of herons under willow tree. Signature, Ishikuro Masayoshi.

Date 1830.

Sword Guard.

Shibuichi. Three doves, perfectly characterized.

260 **Two Sword Guards.**

Iron. Represents a revel by moonlight. Perfect balance of figure of man, wine jar on bench, and cloud in sky.

Iron. Dancing figure and two frogs.

261 **Two Sword Guards.**

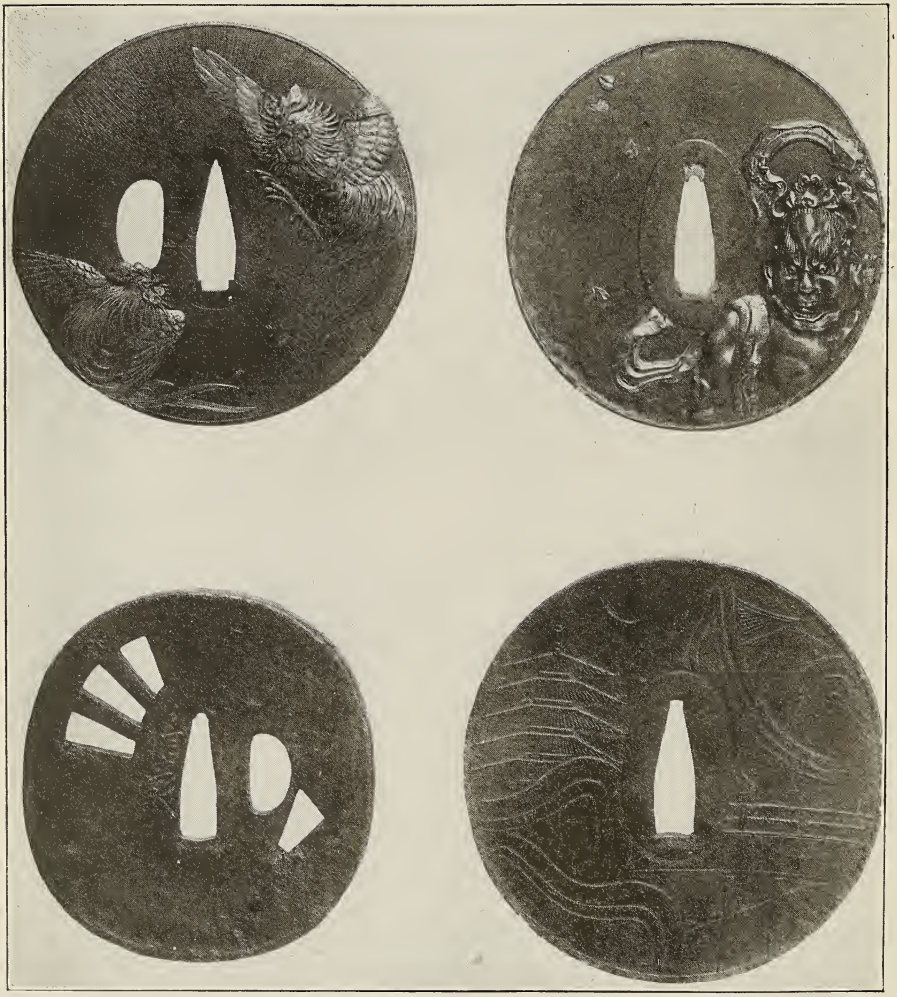
The one, iron. Motive, a rabbit in moon in sukashi (incised.) Wave design, delicately tooled in low relief. The other a group of monkeys in sukashi. By Akasaka.

About 1670.

262 **Two Sword Guards.**

Iron, with gold inlay. Each represents a Howo bird amongst branches of weeping willow. Delicate floral design in gold. By Tadatoki.

About 1740.



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263 Two Sword Guards.

Horsemen and steed in iron and copper, inlaid with gold. Sixteenth century.

Shakudo, bronze, silver, and gold. Autumnal flowers in relief.

About 1770.

264 Sword Guard.

Shakudo, *Shibuichi* and gold. Lotus pool. Signature, Ichijio.

Date 1800.

265 Three Sword Guards.

Iron. Inserts in sukashi (incised). Wrought in detail with remarkable delicacy. Attributed to Umetada.

Date 1775.

Other two are rare Higotsuba.

266 Sword Guard.

Iron, with gold inlay. The rim is in imitation of a bamboo rod. Two tigers are realistically represented in the act of slinking along the ground. By Tadatoki.

About 1740.

267 Sword Guard.

Iron, silver, and gold. Fighting cocks in high relief. Remarkably interesting and well executed specimen. Signature, Masayoshi Ishikuro.

Date 1830.

268 **Sword Guard.**

Iron. Figure of Niwo with uplifted tokko in high relief. Falling cherry petals in gold and silver suggesting late spring in Nara. Reverse side ornamented with mask and floating toy. Signature, Miboku.

Date 1800.

269 **Sword Guard.**

Iron. Buddhist temple. Scene in low relief. Rare example of Kamakura period. Thirteenth century.

270 **Nobuiye Sword Guard.**

Iron, of rich brown tone. Fanlike incisions near signature (Nobuiye). Unusual specimen of type valued highly by connoisseurs.

Date about 1550.

271 **Two Sword Guards.**

One, iron, showing maple leaves floating on a stream. Attributed to Umetada.

Date 1800 A.D.

The other, iron, with Toro bug and evening-glory vine. Signature, Sekibun.

Date 1810.

272 **Two Iron Sword Guards.**

One shows design of monkey reaching for the reflection of the moon in the water below. The other depicts a cowboy leading a cow home.

Date about 1550.

273 Two Sword Guards.

One, of iron, depicting a pair of crows and the moon, and signed by Ippu; the other, of iron, showing Dog-fu, and signed by Naotoshi.

Both about 1750.

274 Two Sword Guards.

One, in iron, bronze, and gold, shows grasshopper on melon vine; the other, a dragon fly and spider. Both late eighteenth century.

275 Two Iron Sword Guards.

Designs of rural life in low relief. Signature, Kaneiye. Date about 1600.

276 Sword Guard.

Dragon in *Shibuichi*, coiled within silver rim. Signature, Hidetomo.

About 1850.

277 Sword Guard.

Design, Hanaikada (fallen plum blossoms on raft). Rare quality of *shakudo* and gold. Signature, Masanaga.

About 1780.

278 Two Iron Sword Guards.

One shows design of flying stork above waves; the other sacred rabbits near seashore. Both rare examples of fifteenth century workmanship.

NOTE. — The following twelve iron sword guards represent the highest type of Japanese craftsmanship. They are of the class known as Higo Tsuba, made in the province of Higo Kiushu. Exquisite qualities of silhouette distinguish them, together with a fine, brownish tone that only the skilful sword decorators, working in Higo in the seventeenth century, were able to impart to the iron. As so often has happened in the history of art, the excellence of the work of these craftsmen was appreciated and promoted by an art-loving nobleman — in this instance the Daimyo Hosokawa. Among the prominent metal workers we find Shigeharu, Shigeyoshi and Shigemitsu. This very rare collection was purchased by Mr. Matsuki from an ancient Samurai family of Higo.

279 **Higo Tsuba.**

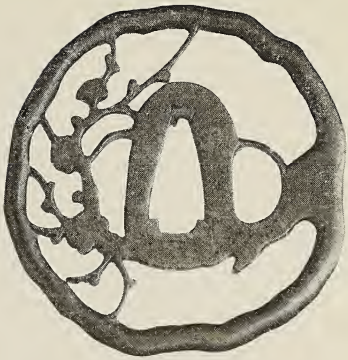
Iron, very rich brown. Branch and twigs of plum tree in blossom. Very delicate and charming design. Shigeharu was famed for the tender, melting quality of line in his ornament. His thought seems to move slowly, lovingly from point to point. He especially affected plum-tree motives. By Shige-Haru. Seventeenth century.

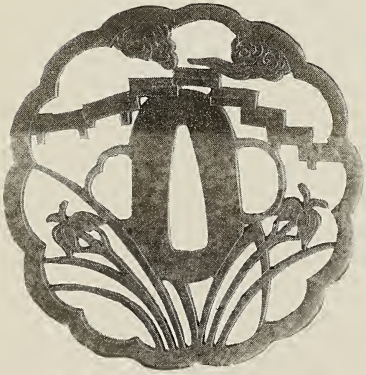
280 **Higo Tsuba.**

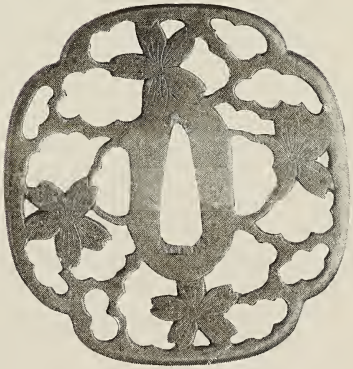
Iron, simple design of shadow of pine tree. By Shige-Haru. Seventeenth century.

281 **Higo Tsuba.**

Iron. Nine Daimyo crests in sukashi (incised) and minutely chiseled. By Shige-Yoshi. Seventeenth century.







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282 **Higo Tsuba.**

Iron. Kiri flowers and leaves in sukashi (incised). Beautiful Toyotomi design. Shige-Yoshi. Seventeenth century.

283 **Higo Tsuba.**

Iron. Design is known as Yatsu-Hashi (eight bridges on iris pond). Warm brown tone. Seventeenth century. By Shige-Mitsu.

284 **Higo Tsuba.**

Iron. Cherry blossom design. By Shige-Mitsu. Seventeenth century.

285 **Two Higo Tsubas.**

One, orchid blossom pattern, with delicate gold inlay. The other, a conventional stork with uplifted wings. Both pieces by Shige-Tsugu. Seventeenth century.

286 **Two Higo Tsubas.**

One has sukashi work (incised) of Japanese harp and sword. The other a conventional representation of new moon and grass leaves with dew-drops. Both works by Shige-Mitsu. Seventeenth century.

287 Two Sword Guards.

Iron. The one represents a boatman passing beneath a bridge. The other shows three storks hovering in the sky, the lines about them standing for conventionalized clouds. By Akasaka.

About 1760.

288 Two Sword Guards.

One, iron with gold and silver inlay. Two warriors near cliff. The other, hermits and Howo bird. Signature, Naosada and Soten. About seventeenth century.

289 Two Sword Guards.

One, Sentoku bronze and gold inlay, tiger coming forth from a cave. Signature, Hiro Yoshi.

Date 1790.

The other, Hotei with bag and stick. Signature, Jioi.

Date 1770.

290 Two Sword Guards.

One, iron with butterflies and kiri crests in superb sukashi, or incised, work. The other, a Japanese junk with spreading sail. Signature, Kinai.

Date 1650.

291 **Two Sword Guards.**

Iron, with gold inlay. Sasaki and Kajiwara, two Kamakura warriors, crossing Uji River on horseback. Signature, Yoshihisa Tamagawa, famous metal worker of Mito.

Date 1680.

Iron. Fuyo flower, chiseled in relief. Signature, Umetada.

Date 1770.

292 **Two Sword Guards.**

Iron, bronze and gold. Bishamon in pursuit of a devil who had stolen his treasure.

Date about 1750.

Iron with gold inlay. Yorimasa and Hayata destroying the beast, Nuye, a disturber of the palace. Signature, Kane-nori.

Date 1600.

293 **Two Sword Guards.**

Iron and bronze. Two figures meeting on a bridge. Reverse side has charming rural scene.

Date about 1550.

Iron and gold. Design is Tamagawa. Pair of rabbits in sukashi (incised). Signature, Yasu-chika.

Date about 1720.

294 Jingasa.

Iron, repousse. Form of shell. Nobleman's hat. Delightful quality of spiral groove makes admirable design.
About 1650. Diameter 16½ in.

295 Jingasa.

Iron, repousse. Rimbo with broad base. Two water dragons nearly encircling. Seventeenth century.
Diameter 17¾ in.

296 Jingasa.

Iron. Eight plates. Coiled dragon in repousse.
About 1500. Diameter 14 in.

NOTE. — The following panels, containing various pieces of armor and other wall decorations, are of a kind adopted in the houses of Samurai where they serve a decorative purpose and remind of the deeds of ancestors.

297 **Panel of Small Weapons.**

Frame holding Mempo, with gorget and collection of sixteen spear heads representing styles of various ages.

Height 34½ in. Width 24½ in.

298 **Panel of Small Weapons.**

Frame containing black lacquer jingasa adorned with gold and red dragon; twenty-three arrow heads of various periods and one spear head.

Height 30 in. Width 22¾ in.

299 **Panel of Small Weapons.**

Similar to the above, with red lacquer jingasa.

300 **Metal Wall Ornament.**

From Samurai home. Leather-covered wooden panel, framed with four iron pieces adorned with gold and silver inlaid work. On it are hung six sword guards and two attachments of bridle bits.

301 **Mempo Mounted on Fan.**

Representing manner of displaying ancient face-armor common in families of Samurai. Mempo is of iron, with large bronze eyes and gray mustaches. Gorget of two plates. The fan of black lacquer. Tokugawa crest.

Height 16 in. Width 22 in.

302 **Stag's Horn with two Swords.**

Used frequently in Samurai homes as rack for hanging ancestral swords. Its fitness for the purpose is obvious.

303 **Tray.**

Iron repousse, with gold and silver inlay. Buddha (indicated by the halo) appears on rock while dragon lifts his head from waves.

About 1650. Length 16½ in. Width 13¼ in.

304 **Tray.**

Iron repousse, with gold and silver inlay. Toro insects (a species of Japanese grasshopper) on beanstalk. Also butterfly.

About 1650. Length 16½ in. Width 13½ in.

305 **Mayedate.**

The ornament in front of a helmet. Iron. Two dolphins guard a precious stone. Rare and exquisite craftsmanship. Only the most skilful armor makers were capable of these delicate creations in wrought iron. The motive proves it to be the work of the Muyo-Chin family. About fifteenth century.

Length 6 in.

306 **Writing-box.**

Iron repousse. Swallows and weeping willow. Apparently work of an armor maker of eighteenth century.

Length 9 in. Width 7½ in.

307 **Korean Stirrups.**

Iron. Conventionalized dragons' heads facing each other. Probably of fifteenth century. Korean art of this sort is very rare.

Height 5½ in.

308 **Shield.**

Iron repousse, of rich brown tone. Dragon rising from waves. Probably belonged to one of body-guard of some daimyo. Rare type of about sixteenth century.

Length 18 in. Width 12 in.

308a **Folding Shield.**

Thirteen plates woven together by cord. Top plate has repousse ornaments. Very rare example.

About 1500.

308b **Commander's Baton.**

Handle and tip ornamented with silver and bronze, bearing wistaria crests. Chinzei (large tassel attached to tip of baton used in signalling) is of strips of fine old leather.

Date about 1700 A.D.

308c Old Battle Fan.

Carried anciently by commander. Decoration, red sun on gold lacquer field. Gold moon on red field.

309 Breastplate and Backplate.

Iron with bronze inlay. Rimbo crest behind. Representation on breastplate of Marishiten (Hindu Marut) riding his wild boar among the clouds. Very rare and important example.

About 1750. Height 16½ in.

310 Breastplate and Backplate.

Iron. Excellent example of the iron-workers' art. The great symbol on the breast stands for Fudo, the subduer of devils.

About 1450. Height 18 in.

311 Breastplate.

Iron, repousse with gold ornament applied. Figure in medium high relief is of Nami-kiri Fudo, portraying the divinity in the act of cleaving the waves. Signature, "Miyochin Munesuke made this at Yedo, second year Kioho" (1717 A.D.)

Length 13½ in. Width 9 in.

312 **Breastplate and Backplate.**

The equipment is known in the Japanese as gakido. Front and back are modelled with astonishing realism to accord with the anatomy of the human figure encased between them. Each consists of a single piece of iron. The shoulder-pieces are in three parts hinged together, the smallest piece representing an oak leaf. On each of the other pieces appears a Sanskrit character standing for a war god of India.

About 1600. Height 19 in.

313 **Mailed Sleeves.**

Small round iron plates inlaid with gold crests above elbow; five bars below. Belonged to Daimyo Masuyama. Fifteenth century.

314 **Mailed Sleeves.**

Small hexagonal plates above the elbow constituting an equivalent to the mediæval European demibrasarts; a row of eleven iron bars protecting forearm. Hand guarded by two pieces. Beautiful gold brocade under mail. Crest of Daimyo Okubo. Sixteenth century.

315 **Haidate.**

Mail protection for the upper part of legs. Hexagonal plates sewed into mail. Seventeenth century.

316 **Mail Breast-piece.**

Reinforced by large and small iron plates. Central circular plate bears dragon and clouds in gold. About fifteenth century.

317 **Shoulder Guards.**

Iron, single sheet. Various crests. Beautifully mounted with *shakudo* ornaments. Eighteenth century.

318 **Japanese War Drum.**

Of type known as jindaiko. Tomaye crest, painted on black lacquer. Eighteenth century.

Diameter 25 in.

319 **Kozuka.**

Shakudo, silver and gold. Fuji Yama in relief and cherry flowers in bloom. By Goto Yenjio. Seventeenth century.

320 **Kozuka.**

Sentoku bronze, gold and *shakudo*. Design early autumn; the stag calling to the new moon in melancholy prescience of the waning year. By Yokoya Soyo. Seventeenth century.

321 **Kozuka.**

Iron, *Shibuichi* and gold spray of millet in high relief. Signature, Jiomyo.

Date 1720.

319
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321
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323

322 **Kozuka.**

Shakudo, gold and *Shibuichi*. Pair of Oshidori and plum blossom. By Goto. Seventeenth century.

323 **Kozuka.**

Iron and gold. Winter landscape. Exquisite design well executed. Very rare example. Signature, Kanaiye.

About 1570.

324 **Two Kozuka Handles.**

Shakudo, with fuyo flower in silver, gold and bronze. Very costly *shakudo* specimen. Goto Ichijio.

Date 1810.

325 **Two Kozuka Handles.**

Shibuichi. Couchant tiger and bamboo. Signature, Ishikuro Yoshi-haru.

Date 1830.

Shakudo. Wild fowl sporting in billows. Mitsu-Yoshi Goto.

Date 1804.

326 **Two Kozuka Handles.**

Shakudo. Gold inset, with ants carrying eggs. Signature, Katsu-mori.

Date 1700.

Shibuichi. Fire-fly and stream of water. Mitsu-Yuki.

Date 1790.

327 **Two Kozuka Handles.**

Shakudo and gold. Procession of noblemen. Antique fashion.

About 1650.

Shakudo. A colt sporting in springtime. Mitsu-Yasu.
Date 1670.

328 **Kozuka Handle.**

Gold and *shakudo.* Peony flowers. Very costly example. Goto Ichijio.

Date 1810.

329 **Kozuka Handle.**

Shakudo, with gold dragon. Excellent in workmanship. By Goto Yen-jio.

Date 1780.

330 **Kozuka Handles.**

Iron, with relieved ornament of plum blossom in gold.

Iron, with *Shibuichi* and gold figures. Mice gnawing codfish.

About 1780.

331 **Two Kozuka Handles.**

Shakudo. A drove of horses. Signature, Goto Injio.
Date 1680.

Shibuichi. A drove of horses.

332 **Two Kozuka Handles.**

Shibuichi. Japanese warrior crossing a river on horseback.

Shakudo. Five warriors escaping in boat from battle. Signature, Mitsu-Shige.

Date 1800.

333 **Two Kozuka Handles.**

Shibuichi. Bat. Signature, Nawo-Yuki.

Date 1750.

Shakudo. Rabbits among spring flowers. Signature, Naga-tsune.

Date 1780.

334 **Two Kozuka Handles.**

Shibuichi and *shakudo.* Sailboats on the sea beyond Fujiyama.

Shibuichi. Flight of chidori, or wild fowl. Signature, Natsuwo.

About 1870.

335 **Two Kozuka Handles.**

Shakudo. Mouse gnawing rice husks. Signature, Haruaki.

Date 1820.

Tiger and bamboo motive. Gold filigree. Signature, Nobusada.

Date 1800.

336 **Two Kozuka Handles.**

Iron, with birds finished in *shakudo*. A lakeside scene.
About 1550.

Bronze. Autumnal design with flight of wild geese over lake.
About 1750.

337 **Two Kozuka Handles.**

Shakudo and gold. Pleasure boat in moonlight. Signature, Goto Denjio.
Date 1712.

Shakudo. Grasshoppers and autumnal flowers. Nagatake.
Date 1790.

338 **Two Kozuka Handles.**

Iron. Figure of Niwo. Signature, Nawo-Yoshi.
Date 1750.

Iron. Golden Hokuroku descending on clouds. Signature, Seiju.
Date 1750.

339 **Kozuka Handle.**

Shakudo. Japanese juggler. Fine example. Signature, Hamano Seizui.
Date 1769.

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337

340 **Kozuka Handle.**

Shibuichi. Chinese warrior on horseback, uttering war cry. Signature, Yeishu.

Date 1785.

341 **Sword Hilt Tops.**

Two sets. Dragon, vehicle and lion on bamboo-covered cliff in gold and *shakudo.* By Goto.

Date 1770.

342 **Sword Hilt Tops.**

Three sets. Wild geese and chidori over waves by Naomitsu; rabbit by Shige-mitsu.

Date 1740–1780.

343 **Sword Hilt Tops.**

Three sets. Gold eagle by Tsune-michi; gold lion by Masanawo; gold rabbit by Seiju. All costly specimens.

Date 1740–1780.

344 **Sword Hilt Tops.**

Two sets. Gold tiger by Bijio; gold dragons by Goto.

Both about 1790.

345 **Sword Hilt Tops.**

Three sets. Rabbit and vine by Nara; eagle by Yeiju; rabbit and reed grass by Shige-mitsu.

1760–1800.

346 **Sword Hilt Tops.**

Three sets. Insects, tigers and falcon in *shakudo* and gold. All by Goto.

Date 1780–1810.

347 **Sword Hilt Tops.**

Two sets. Costly *Shibuichi*, and gold and silver. Illustrations of two well-known stories of filial devotion. Very fine examples by Shin-zui.

Date 1790.

348 **Sword Hilt Tops.**

Three sets. Iron and gold. Figure of Rawan by Kikwan; tiger and bamboo by Kane-sada; lizard by Naokuni. All famous masters of sixteenth century.

349 **Sword Hilt Tops.**

Two sets. *Shibuichi* and gold. Owl by Yasu-chika; mouse by Tsune-nao.

Both about 1720.

352

350 **Sword Hilt Tops.**

Three sets. *Shibuichi* and gold. Grasshopper by Goto Mitsu-uji; hotel by Mitsu-Yoshi; monkey by famous Umetada Riju. Important specimens.

All about 1740.

351 **Helmet.**

Iron, with bronze rim and hachimanza. The cap is in sixty-two plates, each pierced by twenty-five rivets. On the neck-guard, which is in five plates, is red silk cord designating the owner's rank. A charming design in bronze runs along the edge of the visor and side-guards. Worn by a commander of daimyo army. Signature, Saotome Iyechika.

About 1535. Height 7½ in.

352 **Prehistoric Helmet.**

About 400 A.D., according to M. Fukuchi, author of "L'Histoire de L'Art du Japon," the work published by the Japanese Imperial Commission at the Paris Exposition, 1900. It closely resembles the helmet (Fig. 9) shown on page 30 of M. Fukuchi's book, differing mainly in having no visor and no hole (called by the Japanese "hachi-manza") at the summit of the dome. The body of the helmet is of narrow iron plates, riveted at top, bottom and at the central band. There appears to have been no ornamentation — a proof of the antiquity of the helmet, since all but the very earliest examples bear decorative motives on the metallic bands. It was exhumed at Hiogo from an old tomb.

Height 8 in.

353 **Helmet.**

Iron. Cap in two plates, the front plate greatly elongated and projecting over the back of the helmet. The backplate has semi-circle of beautifully conventionalized chrysanthemums, apparently intended as part of hachimanza. The chrysanthemum crests on either side are those worn only by members of the imperial family. The rim of the visor is in imitation of a twisted cord. Very valuable example.

About 1300. Height 12 in.

354 **Helmet.**

Iron, with bronze inlay. Cap, in two pieces, is of momogata (or peach) form. On the visor there appear two dragons guarding a precious stone. Crests of Lord Nabeshima.

About 1500. Height 8 in.

355 **Child's Helmet with Mempo.**

Iron. Interesting example of a helmet with cap of sixteen plates for a boy. Neck-guard of four plates. Mempo with gorget of three plates.

About 1780.

356 **Helmet.**

Iron. Cap in six plates, held by conical rivets supported on star-shaped bronze and iron washers. Small hachimanza.

About 1700. Height 8 in.

359
Showing Profile.

Showing the Back.

357 **Helmet.**

Iron. Old and rare. Shows dog-fu in high relief.

About 1450.

358 **Helmet.**

Iron. Very tall. In two plates, that in front being bent forward slightly to form the visor. Neck-guard of six plates. The huge face in repousse is that of the imp, or Oni. This should take high rank among Japanese grotesques. Signature, Munesuke.

About 1730. Height 15½ in.

359 **Bronze Temple Helmet.**

Wave design, with dragon protruding from water. One of type of votive offerings made by successful warriors. Probably of fifteenth century. Cast in one piece, and on that account a very rare example. High relief showing lion and two dragons, very notable in design.

Height 8½ in.

360 **Pair of Standard Bearers.**

Constitute candelabra. Streamers on standard imitate leather. Four silver dragons carry rindo flowers as candle sockets. Armor of Toyo-tomi period (sixteenth century) is of beautifully wrought bronze. Modelling of faces and heads shows that it belongs to realistic period of craftsmanship. With teak-wood stand.

Height 8 in.

361 **Bronze Okimono.**

Japanese archer in attitude of shooting. The superb strength of the old Samurai expressed in the modelling of torse, arms and legs. Accoutrements are those of Kamakura period (1200–1300 A.D.). Carved teak-wood stand.

Height 32½ in.

362 **Bronze Okimono.**

Armor of Tokugawa period (seventeenth century). Teak-wood stand.

Height 30 in.

363 **Pair of Shoulder-pieces.**

In form of turtle's back with horsehair attachment. Consists of nearly circular piece of brocade of rich texture to which nine over-lapping plates are attached by cords. Note how the wave-line of each plate complements the lines above and below it. Of type often worn as secondary defence. Probably fifteenth century.

Length 16 in.

364 **Gold Lacquer Box.**

Daimyo's travelling outfit. Tokugawa crests and Karakusa in gold lacquer.

About 1800.

365 **Gold Lacquer Dipper.**

Exceedingly rare example of sixteenth century. The dipper is lined inside with solid silver. From Daimyo Tamura of Mutsu. Used by daimyo's hostler to dip up water from the river to water the horse.

Length 29½ in.

366 **Pair of Banners.**

Ground of scarlet rasha cloth, richly ornamented with metal. Gold-embroidered dragon crests on each.

About 1780. Length 24½ in.

367 **Pair of Banners.**

Same as above.

368 **Jingasa.**

Single piece of iron, with god Fudo in repousse. Signature, Myochin Munemasa.

About 1750. Diameter 17¾ in.

369 **Jingasa.**

Iron, repousse. Dragon, open-mouthed, among clouds.

370 **Iron Tabi.**

Guards over sandals protecting top of foot. Seven plates each. Green and gold brocade, covered in part with mail.

About 1730.

371 **Jingasa.**

Iron. Eight plates. Very old.
About 1650. Diameter 12¾ in.

372 **Jingasa.**

Iron. Twelve plates. Signature, Myochin Muneharu.
About 1650 Diameter 16 in.

373 **Part of Armor.**

Worn by a maiden warrior. Very rare example.
About 1760.

374 **Breastplate.**

Iron, with repousse snail. Aside from the marvellous realism of the snail, the medium high relief employed is remarkably well done from a sculptural point of view. The lacquer still covering a portion of the breastplate was probably a late addition.

Date about 1600. Length 15 in.

375 **Breastplate.**

Iron. Two main plates. It bears the words "Forget not," perhaps an adjuration to the soldier to be mindful of Nippon's need.

About 1600. Length 14 in.

376 **General's Staff.**

Iron, nearly rectangular shape. Carried by daimyo general as token of authority and as shield. Bears dragons and clouds in relief.

Length 22 in. Width 12½ in.

377 **Large Iron Shield.**

Lion's head at top and characters in centre in repousse. Lacquered within. A very unusual shape. Sixteenth century.

Height 30½ in. Width 19 in.

378 **Armored Trappings for Horse.**

Composed of small iron plates, covered with gold lacquer. Crest of Satake. Seventeenth century.

379 **Leather Shikimono.**

Leather military rug, used by daimyo in camp to sit upon while issuing orders. Rare and beautiful. The central pattern contains peacocks amidst peonies. Surrounding this figure are storks, peonies and chrysanthemums. Within the long panel on one side are two still-life pieces and figure with small birds among roses and other flowers. Of Kang-hi period.

About 1660. Length 72 in. Width 47½ in.

380 **Suit of Armor.**

Complete. Particularly fine example because of excellent repousse work on breastplate, arms, and greaves. Of style of Hio-doshi (or scarlet cord), representing commander of daimyo army. Work of Miyo-chin Iye-nobu. Dog-fu is represented on the breastplate and side-guards. Accompanying peonies on the arms and greaves. Remarkable helmet in sixty plates, with beautiful gold hachimanza. Crest of Daimyo Yamauchi of Owari.

About 1738.

381 **Suit of Armor.**

Complete. In style of Ukon-odoshi (or blue cord). Especially attractive inlaid silver dragons on breastplate and back-plate. Intricate mail inlaid with silver cherry blossoms on arms. Helmet of noble proportions, in sixty plates. Once owned by Daimyo Ikeda of Bizen. The crest of Miyo-chin Hisaiye.

About 1615.

382 **Suit of Armor.**

Complete. Very small and apparently worn by a youthful daimyo. Crest of Date of Sendai. In the style of Murasaki-Odoshi (or purple cord), characteristic of the highest rank. Floral brocade, light green with pink chrysanthemums.

About 1680.

383 **Shell Trumpet.**

Type of shell known in Japan as Horagai. Mouth-piece of bronze and gold lacquer. Remarkably beautiful shell. Tokugawa crest.

384 **Stirrups.**

Iron, with syringa design inlaid in silver. Eighteenth century.

385 **Stirrups.**

Iron, with peony design inlaid in silver. Seventeenth century.

386 **Stirrups.**

Iron, with peony and lion design in silver, inlaid. Seventeenth century.

387 **Shoulder-piece.**

Very rare old example. Gold lacquered over woven leather, with two dragon medallions painted in dull green and red.

About 1400. Length 18 in. Width 12 in.

388 **Three Sake Cups.**

Gold lacquer. Scenes along Sumida river: the largest one, Imado ferry; the middle one, Mimeguri; the smallest, Suijin. The figures of the geisha girls seeking refuge in their pleasure-boat from the rain are particularly dainty and charming in conception and execution. By Fusen.

About 1800.

389 **Three Sake Cups.**

Gold lacquer. Each representing a different aspect of Fujiyama. Largest one from Kawasaki village; the middle one from Omori; small one from Shinagawa. Made by Kosai of Yedo.

About 1780.

390 **Amber Beads.**

Four beads of green jade in the chain.

391 **Amber Beads.**

Four beads of green jade in the chain.

392 **Amber Bowl and Ivory Stand.**

Lotus blossoms, leaves and stems are gracefully intertraced on the outer surface of the bowl. The stand, representing swirling waves, is tinted green.

393 **Amethyst Seal.**

Japanese amethyst of unexcelled quality. One of very few, containing water. Dog-fu handle.

394 **Glass Ball and Bronze Elephant.**

A unique specimen of old Japanese balls of purple glass of twelfth century. Exquisite amethyst hue. A bronze elephant, faithfully modelled, in the act of walking, supports the ball.

395 **Bowl with Teak-wood Stand.**

Hammered iron, with conventional tassel pattern inlaid in gold and silver.

About 1750. Height 5½ in.

396 **Tobacco Pouch.**

Deer-horn. Pipe-holder is of kind known as ashinaga (long-limbed). The pouch bears a bat's head with encircling arms. The back, with its suggestion of anatomical ribbing, deserves particular study. Ashinaga holds ojime. Delightfully quaint in conception and execution.

About 1800.

397 **Medicine Pouch.**

Iron, repousse, with iron netsuke. Figure, in high relief, is of Rakwan taming the dragon. Surely by one of the great armor makers.

About 1700.

398 **Incense Burner.**

Iron. By one of Miyo-chin. Triple rows of rivets, though serving the purpose only of ornamentation, are in imitation of the workmanship of the armor makers.

About 1680.

399 Incense Box.

Shibuichi. Gold within. The design on the cover shows two pheasants in the midst of spring flowers. Conventional floral design about base. Exquisite workmanship. Incised signature of Goto Yetsujio.

About 1650.

400 Bronze Mirror.

An article of extraordinary significance. Three of the most eminent experts — Professor Ernest F. Fenollosa, Mr. K. Okakura, and Mr. K. Wakai, of Tokio, agree in assigning it to the Tâng dynasty, the period that represents the high-water mark in Chinese art, 618 to 907 A.D. It is a work of uncommon beauty, as well as rarity, a beauty conferred by its rich charm of design and the distinguished elegance of its modelling in middle and low relief, and by the exquisite bloom that such bronze achieves with the flight of a thousand years. Most such mirrors that have been found were so incrusted as to have lost much of their distinctive beauty, but this is uncommonly well preserved. The most famous collection of these mirrors is in the Shosoin, or imperial treasure house, at Nara; this one is not inferior to the best of the governmental possessions. The reverse side is concave and bears a garden scene, with fruits, birds and various animals in high relief. Through the largest creature in the centre is the hole by which the handle was attached. The patina, or olive-green tone, is well-nigh perfect. This mirror belonged to a daimyo who, fortunately for the collector, felt obliged to part with it in the early days of the present war as a contribution to the imperial treasury.

Diameter 6¾ in.

400

401 **Tâng Dynasty Mirror.**

Small round mirror, design similar to the above.

Diameter 4⅞ in.

402 **Ancient Japanese Mirror.**

Bronze, with dark patina. Dignified form characteristic of the work of Tempei era (eighth century), being the earliest example of bronze casting in Japan. Conventional lions and Howo birds in low relief.

Diameter 5⅞ in.

403 **Large Mirror.**

Bronze, somewhat corroded. Good patina. Conventional border resembling Greek design. Seated Buddhas in clouds at the centre. Brocade-lined box.

Diameter 10¼ in.

404 **Bronze Mirror.**

Of Sung dynasty. Pleasing in color.

Diameter 4¾ in.

405 **Pair of Shoulder-guards.**

Made of seven iron plates. Richly ornamented with wrought-out Kanamono. Woven with green silk cord. Rare convex form.

About 1680.

406 **Mempo and Mailed Sleeves.**

Rare specimen of seventeenth century.

407 **Pair of Greaves.**

Made with seven plates fastened by hinges and chains. Every rivet head is ornamented with crests.

About 1650.

408 **Silver Inlaid Helmet.**

Simple Yeboshi form made with two plates. Masterful work of silver inlaying. Two sacred dragons. Miyo-chin Fusa-mune.

Date 1554.

409 **Breastplate and Backplate.**

Breastplate is elaborately hammered out in design of dragon rising from billows. Delicate silver inlaid work on the upper border. Famous armor belonged to Daimyo Akimoto. Four crests of the Daimyo in gold and iron repousse. Miyo-chin Mune-Toki.

Date 1530.

410 **Mempo and Mailed Sleeves.**

Iron mempo with gorget in two plates. Square plates in upper arm; long plates on forearm. Signature on mempo, Miyo-chin Mune-suke.

Date 1720.

411
Front.

412

NOTE. — The following examples of rare workmanship were secured for the collector through the kindness of Mr. Choga Imamura, director of the military museum at Tokio, and universally recognized as the highest living authority in all matters pertaining to Japanese armor.

411 **Old Japanese Armor, Fifteenth Century.**

Breastplate and backplate. Repousse design of uncommonly masterful power. A vigorous conception appears in the great dragon amidst a swirl of the elements that suggests the sweep of an irresistible battle host. The dragon figure is carried around to the backplate. The metal is wrought iron, treated with some preparation preventing corrosion and at the same time imparting to the surface a quality of finish so fine as to address the tactile sense with a feeling of indescribable satisfaction. By Miyo-chin Yoshi-Michi.

About 1530. Height 17½ in.

412 **Helmet.**

Iron, sixty-two plates. One of rarest helmets in existence. It is the work of Miyo-chin Nobu-iye, who was one of the three recognized masters of the best period of Japanese iron-working. The other masters were Yoshinaga and Yoshimichi. Nobu-iye, son of the sixteenth Miyo-chin Yoshi-Yasu, was established about 1450 at Odawara in Sagami. His works are very highly prized by collectors in Japan. Severe nobility of form and curvature, together with beautiful surface quality, distinguish all his iron-work. A marked characteristic is the tompo-jiri or dragon fly's tail — the strip of iron fastened to the

visor and holding the mayedate. Nobu-iye's signature and the date of making the helmet appear on the back, a very rare circumstance in Japanese iron-work. The verses under the visor are an assertion that the owner's life in time of the country's need is worth no more than a dew-drop vainly clinging behind a kuzu leaf and exposed to the chill winds of autumn. March sixth year of Tenbun (1537), Miyo-chin Nobu-iye.

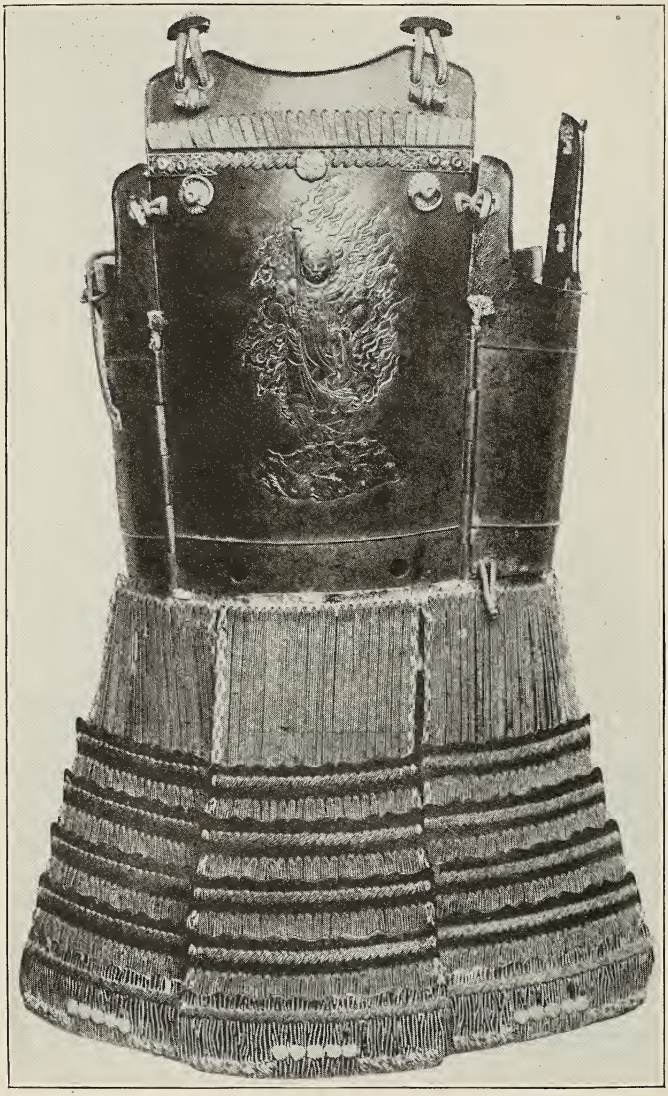
413 **Suit of Armor.**

Complete. Breastplate and helmet are the work of Miyo-chin Mune-suke. The suit belonged to Daimyo Date of Sendai. The style bears the name of Murasaki-Odoshi (literally the purple cord). This style and the gold dragon on the helmet indicate that the armor was to be worn only by a daimyo of over one hundred thousand koku. The gold chevrons are styled Kin-Kozane — indicative of the most luxurious type of armor suits. Osode, or large shoulder-guards, in corresponding style. Shokko brocade of exquisite texture under the linked mail of the cuirass. From a famous daimyo collection.

About 1730.

414 **Costly Mempo.**

Iron. Probably finest mask in the collection. One of type rarely found. Characterized by pointed chin and sharp features. The plate containing nose and upper lip is removable, in order, doubtless, that the warrior may eat and drink without removing the mask. The profile is thoroughly noble. Attention should be called also to the perfect workmanship — the joining of the plates,



416

the turning of the edges, and the modelling of the broad surfaces. The blackening of the teeth attests the exalted rank of the owner, for only nobles of the highest grade were allowed to dye their teeth black. The signature is that of Mune-mitsu of the eighth Miyo-chin family.

About 1300.

415 **Costly Mempo.**

Iron. Of the rare pointed chin type. High cheek bones, large nostrils and open mouth. The modelling is throughout very sculpturesque, and this is one of the strongest masks in the collection. The work of Miyo-chin Yoshi-ari.

About 1480.

416 **Breast and Back plates.**

Iron, with pendent plates. The breastplate bears the figure of Fudo, the subduer of devils, beautifully wrought in low relief. The burning flame which surrounds the god is inlaid in gold. The masterly execution in portraying a powerful aspect of Fudo, which beyond doubt was designed by Takuma, artist, on the point of *Tagane*, is indeed the crowning success of brilliant work of mediæval Myochin family. It has a more convincing conception of Buddhist art than appears in any works of the Goto family. The incised letters on the plate state it was made by two artists, Miyo-chin Yoshi-shige and Miyochin Shige-Sada, working in the old method devised by Mune-Suke, their renowned ancestor.

About 1550. Height 16 in.

417 **Mailed Sleeves.**

Small iron plates, with gold and bronze crests on upper arm; large plates, with butterfly hinges and plum blossom gold ornamentation on the lower arm. Gold brocade under mail.

418 **Greaves.**

Three large iron plates bound together with butterfly hinges, and bands of brocade. Leather backing.

419 **Suit of Armor.**

Exceptionally fine helmet of sixty-two plates, with twenty-five rivets in each row. Hachimanza is elaborately ornamented with wrought-out work of gold, *Shibuichi* and silver. Osode, or large shoulder-guards. The style of armor is known as Kon-odoshi, or navy blue silk cord. Crest of Lord of Island of Tsushima, who with hereditary pride guarded the Strait of Korea under Tokugawa government. Signature, Sao-tome.

About 1650.

420 **Muramasa Tanto.**

Small sword blade, length ten and three-quarters inches, made by Muramasa of Ise, who ranks as co-equal with Masamune, the two standing in a class entirely by themselves. These Muramasa blades, which are very rarely offered for sale, have appealed to the imagination of whole generations of Samurai. Popular sayings have grown up regarding them, as that "Once out of its scab-

bard, the Muramasa will not return unless covered with blood," or "Nothing can defeat the Muramasa." During the Tokugawa era no one was allowed to wear a Muramasa about his own palace or castle, so dangerous was this weapon esteemed. Its marvellous cutting quality is due, of course, to its forging and tempering, which manifest themselves in the *Yahazu*, or line of arrow-headed indentations along the blade. Together with the following blades it represents the most important part of the series of acquisitions gained by the collector from Mr. Imamura. Signature, Muramasa.

About 1340.

421 **Gassan Tanto.**

Small sword blade, length eleven inches. The workmanship of Gassan Toshi-mitsu of Dewa, a famous smith who flourished about 1390. Note extraordinary wavy mark on the surface of the blade. It is an admirable specimen of the kind popular among daimyos as gifts to each other on state occasions. Signed Gassan Toshi-mitsu.

422 **Pair of Greaves.**

Each of seven iron bars, connected by chains. Silver inlay with conventional pattern. Tomoye crest.

About 1550.

423 **Mempo.**

Iron, with gold inlay, indicating mustaches and chin whiskers. Gorget of two large plates. By Miyo-chin Yoshi-shige.

About 1550.

424 **So-Mempo.**

Complete mask, with gorget of two large plates.

About 1750.

425 **So-Mempo.**

Complete mask.

About 1800.

426 **Mempo.**

Very rare. Type of Muneyuki.

Date 1230.

427 **Mempo.**

Very fine example by Takayoshi.

About 1450.

428 **Attachments of Bridle Bit.**

Iron. Attached to either end of horse's bit to prevent biting. Nearly circular iron ring containing Kiri crest.

NOTE. — The following collection of Chinese pottery and rare satsuma faience came into Mr. Matsuki's possession quite unexpectedly, during his quest for armor. They are from an old Samurai family dwelling on the borders of the Satsuma province, who are closely connected with the family of Prince Shimazu. The examples, though not numerous, are of extraordinary excellence. Among them are specimens of the genuine decorated satsuma, as distinguished from the copies that so often pass under the names of satsuma in this country.

429 **Large Vase.**

Hâng dynasty. Full neck, large swelling body. Fine mottled ecru and green glaze in hard-baked clay. Ornamental bands about neck and body. False handles, representing tiger's head with ring in mouth, with iridescence.

Height 14½ in.

430 **Large Vase.**

Hâng dynasty. Full neck, swelling body and broad base. A green glaze, of which much of the lower part is covered with incrustation of terra-cotta clay.

Height 17½ in.

431 **Large Vase.**

Hâng dynasty. Flaring top, small neck and swelling body with moderate-sized base. Dull lacquer and green mottled glaze. Slight golden iridescence.

Height 14¾ in.

432 **White Satsuma Placque.**

Rectangular shape, with scalloped edges. Design represents a cock, in very high relief, perched on a plum tree and looking down at a frog in the waves. A remarkable work of art. From Shinto temple near Satsuma. Frame slightly restored in a few places.

About 1740.

433 **Large Bowl.**

Shallow. Original cream color, with wistaria decorations in dull green and red. Teak-wood stand.

About 1800.

434 **Kwannon.**

Resting on rock and feeding carp, not with material food, but with the all-satisfying grace of his divine presence. Robes gorgeously decorated.

About 1830.

435 **Tall White Vase.**

Bottle-shaped, with original *Shakudo* mounted cover. Form of great dignity and rich glaze with hard crackle-like marble. Three crests of Prince Shimazu portrayed in dark gray glaze. Most important specimen in existence; work of Korean potters settled in Satsuma.

About 1603. Height 21½ in.

436 **Satsuma Jar.**

Exquisite Amamori (rain stained) surface. Decoration, gnarled branches of plum tree in blossom. Various tones of the coral red blossoms are characteristic of the oldest type. Note soft green with touches of yellow and suggestion of clouds in delicate blue enamel. Made by Genami, by the order of Prince Shige-Hide Shimazu, the Lord of Satsuma.

About 1798. Height 11 in.

437 **Korean Celadon.**

Glazed green drinking cup with stand. Hard clay. About twelfth century.

Height 3½ in.

438 **Pottery Vase.**

Sung dynasty, twelfth century. Large globular body with very small head and moderate-sized base. Pale green glaze on hard pasty clay. With teak-wood stand.

Height 14 in.

438a **Pottery Vase.**

Sung dynasty.

Height 4½ in.

439 **Dagger.**

Blade eight inches. By Teru-masa, fifteenth century. Complete, including Kozuka. Various insects are used as ornamental motives. The scabbard has a background of gold lacquer on which a falcon has caught a pheasant. Very delicate inlay of mother-of-pearl on the pheasant's plumage. Metal ornaments are in *Shibuichi*, gold and *Shakudo*.

Length 13¼ in.

440 **Dagger.**

Plain blade, nine and one-half inches. Cherry handle and scabbard with horn tips and guard ornamented with procession of ants.

441 **Dagger.**

Blade, eight inches, with incised figure of Fudo. By Izumi no Kami Kane-Sada, fifteenth century. Handle of shark-skin, whalebone and silver. Gold Menuki of Kikyo crest. Scabbard of silver lacquer, with diminutive Kogai.

442 **Dagger.**

Blade, ten inches. Menukis, one silver and one gold, present tiger motives. Kozuka is *Shakudo* with horses in relief.

About 1750.

443 **Dagger.**

Blade, nine inches, by Sukemune, fifteenth century. Carved oak handle and scabbard, with gourd leaf pattern. Pair of Menukis show motive of snails in silver and bronze.

444 **Dagger.**

Plain blade, ten and one-fourth inches, signed by Kanefusa. Sixteenth century. Scabbard of betal-nut wood. Silver Kozuka. Menuki and other metal decorations are motive of peonies in *Shakudo* and gold.

445 **Dagger.**

Plain blade, seven and one-half inches long. By Mansaiye, of sixteenth century. Menuki are of solid gold. Kozuka of iron. Scabbard corrugated, with black pattern under red lacquer.

446 **Dagger.**

Blade, nine inches. Shark-skin handle. Mother-of-pearl inlaid lacquered scabbard. Kiri crest prevails in metal decorations.

447 **Dagger.**

Blade, twelve and one-quarter inches, very fine quality, sixteenth century. Handle and scabbard are finished in corrugated carved oak. Menukis are dancing Sanbaso in *Shakudo*, gold and silver. Kozuka is iron inlaid with gold dragon.

448 **Dagger.**

Blade, six and one-half inches, by Rai Kuni-Mitsu, sixteenth century. Handle of shark-skin, whalebone, gold and silver. Blade incised with dragon. Scabbard of polished gold lacquer, with sea-weed design. Silver Kozuka. Mitsu-aki decorator.

About 1840.

449 **Dagger.**

Plain blade, eight and one-half inches, by Kane-tsugu, fifteenth century. Handle of shark-skin and whalebone with *Shibuichi* rakwan; bronze duck at head of hilt. Scabbard of gold lacquer, with silver snail ornament. Bronze Kozuka. All the decoration is executed by Shojusai.

1830.

450 **Dagger.**

Plain blade, nine inches, by Nita Kuni-mune, fifteenth century. Handle of shark-skin and gold lacquer. Gold-plated Menuki. Scabbard, gold lacquer, with crest of wistaria. Kozuka with *Shibuichi* handle.

451 **Dagger.**

Blade, twelve and one-half inches, by Kane-tsuru, seventeenth century. Handle of shark-skin, whalebone and silver, with ornamented Menuki of *Shibuichi* and gold. Scabbard of polished oak, with *Shibuichi* sea-gulls. Kozuka with *Shibuichi* handle.

Eighteenth century.

452 **Dagger.**

Plain blade. Handle and scabbard of pearl lacquer, with gold Tokugawa crests.

About 1820.

453 **Dagger.**

Plain, scimitar blade, eight inches. Handle of black lacquer, inlaid with stones. Scabbard of black lacquer with inlay of pottery. Kozuka handle of light lacquer, inlaid with pottery. Decorated by Ritsuwo.

About 1720.

454 **Knife.**

Plain blade. Handle of gray lacquer; scabbard of same material with chrysanthemum ornamentation.

455 **Miniature Sword.**

All parts complete. Silver and gold guard. Handle of shark-skin and whalebone. Bronze and silver scabbard. Characterized by exquisitely dainty workmanship.

456 **Dagger.**

Plain blade. No Kozuka. Handle, a dragon's head of iron. Guard shows wings of two birds arranged in circular fashion. Iron scabbard with conventional incised ornamentation.

About 1750.

457 **Dagger.**

Plain blade. Handle and scabbard are of carved wood with deer horn guard. Dragon on one side, small panels with inscriptions and incised geometrical figures on the other.

458 **Dagger.**

Plain blade. Black lacquer handle and scabbard, the two combining to represent an elongated Howo bird with gold eyes. Form skilfully adapted to requirements of the weapon. No Kozuka.

About 1780.

459 **Helmet.**

Iron. Thirty-two plates, with round-headed rivets resting on star-shaped washers and graduated in size from bottom to top. Delicacy of workmanship emphasizes the truth that iron-working has become a lost art in Japan Belongs to best period of Miyo-chin craftsmanship, though rather heavier than some of the creations of these famous smiths.

About 1550. Height 6 in.

460 **Helmet.**

Iron. Cap in seven plates, in form of melon. Neck-guard of lacquered iron. The rivets have pyramidal heads, the rows of which contribute to the decorative effect. The surface is delightfully mottled. Bears the signature Katsu-shige and belongs to about 1550.

461 **Helmet.**

Iron, repousse. The cap represents an inverted chrysanthemum, with the hachimanza as the base. The mayedate, which has the maker's signature, is particularly fine and is of repousse iron, portraying a pair of lions. Five neck-guards. The side-guards are oak leaves, evidently the token of the owner's family. Signature, Miyo-chin Kino Yoshi-Omi.

About 1800. Height 10 in.

462 **Helmet.**

Iron. Laminated calotte. Hachimanza of gold, bronze, and *Shakudo*, beautifully executed. Eight dragons on cap and visor in applied repousse. Neck-guard in three pieces, of lacquered iron. Side-guards with bronze monograms of daimyo family. Worn by a commander, since no other may wear dragons on his helmet. Very fine in design and execution. Maker is unknown.

About 1750. Height 6 in.

463 **Mempo.**

Iron.

About 1650.

464 **So-Mempo.**

Complete mask. A very rare specimen. Face imitates the expression of Fudo. Signature, Nishimura Mune-Haru of Tosa.

About 1680.

465 **Mempo.**

Iron. Remarkably pointed nose. Work of Katsumitsu.

About 1521.

466 **So-Mempo.**

Complete mask, with gorget ornamented with carved metal. Signature, Miyo-chin Mune-Suke.

Date 1680.

467 **Helmet.**

Iron, with bronze hachimanza. Cap is in sixty-two plates, each pierced by thirty rivets. Neck-guard of fine plates closely superposed. Attributed to Nobuiye.

About 1510. Height $7\frac{1}{2}$ in.

468 **Helmet.**

Iron. Of type designated in Japan as yeboshi, the lofty top, without hachimanza, suggesting somewhat the Homeric style of helmet. Neck-guard of five pieces of plate. Visor with bronze rim.

About 1750.

469 **Helmet.**

Iron. Cap in three pieces, one protruding over back of head. Neck-guard of six plates. The raised decoration in front consists of a lion, interestingly foreshortened, and of a peony bush. The blue-gray tone of the central plate is particularly admirable. Three crests of Todo on visor. Signature, Mitsu-hisa.

About 1700. Height $8\frac{1}{2}$ in.

470 **Helmet.**

Iron, of momo-gata (or peach) pattern. Visor rimmed with bronze. Very heavy type.

About 1550. Height $6\frac{3}{4}$ in.

471 **Helmet.**

Iron. Cap terminates in cone of exaggerated height. Visor of black lacquer inlaid with mother-of-pearl. Crest of Naito. Very uncommon example of work of fourteenth century.

Height 16 in.

472 **Helmet.**

Iron. Eight plates with irregular contours of so-called "cloud pattern." Surmounting is the tomo-hachimanza —that is, hachimanza following out pattern of plates below.

About 1580. Height 6¾ in.

473 **Helmet.**

Iron, of very rich brown tone. So-called momo-gata (or peach) pattern. Cap is in six plates. Interesting contrasts of convex curve behind and concave in front. Visor rimmed with bronze.

About 1650. Height 6 in.

474 **Helmet.**

Iron. The substitution of a circular rim for the usual visor and neck-guard, together with the rotundity of the calotte, indicates a Tartar origin. The hachimanza is small and lofty. The repousse ornamentation shows a rindo crest in front and two conventionalized lizards on the sides. The rim bears a running border with variety of forms.

About 1450. Height 10 in.

NOTE. — The two following suits of armor, however they may seem superficially to resemble certain other familiar types, are in reality exceedingly rare examples of a style cherished in only a few of the noblest daimyo families. The collector counted it not the least of his achievements when he secured them.

475 **Hi-Odoshi Armor.**

Scarlet military equipment of style reserved for the supreme commander. Every detail is of the period of 1570. According to a tradition in the daimyo family from whom this armor was secured, it was made for Oda Nobunaga shortly after he had appeared as conqueror of all the other daimyos of Japan. This occurred in 1567. The armor, which is very dignified in form, is remarkably well preserved, showing a subdued red of magnificent tone. The shape and ornamentation of the helmet are consistent with the Nobunaga era. Hi-Odoshi of this type is very uncommon. Attributed to Kunishige.

476 **Unohana-Odoshi Armor.**

Military equipment of soft green tone. Takes its name from its color, which resembles the fragrant leaves of the unohana, a favorite Japanese flower blossoming in April. This armor may be styled a maiden suit, since it is of the kind usually fashioned for a young man on the occasion of his first taking command of an army after a promotion. One of very few in existence.

About 1650.

477 Jingasa.

Iron, with bronze rim and hachimanza. Thirty-two plates. Crest in bronze of Daimyo Sendai. Very beautiful example. Signature, Miyo-chin Muneharu.

About 1700. Diameter 17¼ in.

478 Iron Jingasa.

Military hat of antique type. Worn probably by a daimyo, or at any rate by a high-class warrior. A very fine work by one of the Miyo-chin. Consists of sixteen plates held together by eighty rivets. Loops inside were for cushions to protect wearer's head. Exquisite swelling contour. Signature, Miyo-chin Munesuke.

About 1650. Diameter 18 in.

479 Iron Jingasa.

Military hat of upper-class warriors. Forty-eight thin plates of wrought iron, held together by forty-eight rivets, nearly invisible. Gold leaf plate inside. The mode of wearing is revealed by the cushions and cords underneath. Signature, Miyo-chin Munesuke.

About 1620. Diameter 16½ in.

480 Jingasa.

Iron motive of dragon and cloud in repousse. Rare example. By Masa-Haru of Odawara.

About 1790. Diameter 16 in.

481 **Breastplate and Backplate.**

Iron, with silver inlay. The swelling front of the breastplate, which is very beautiful, is also very rare. The back carries a suggestion of the anatomy of the figure in the depressions made for the shoulder-blades. The inscriptions on the front represent the powerful god Kuri-kara, who causes ninety-two kinds of evil to surrender, together with his attendant gods, Kongara and Seitaka. On the back are attachments, used evidently for upholding a standard. Probably worn by Japanese cavalryman. A remarkably fine piece of Ashikaga period.

About 1450. Height 18 in.

482 **Suit of Armor.**

Breastplate displaying dragon. Iron helmet, with crest of Daimyo Kudo on side-guards. Mail contains many small iron plates with geometrical crests. Miyo-chin Mune-hisa.

About 1500.

483 **Suit of Armor.**

Breastplate shows kirin. Iron helmet.

About 1780.

484 **Suit of Armor.**

Breastplate of eight horizontal plates, with gold cloud pattern. Exceptionally fine helmet of sixty-two plates, with mayedate of gold lacquer deer's horn. *Shakudo* and gold hachimanza. Heavy arm covering with lacquered iron plates. Crest of Daimyo Inaba.

485

485 **Cabinet Doors.**

Iron, with bronze rims. They are from the library of an ancient castle, where they probably guarded valuable archives contained in a cabinet. Peacock on right-hand door; peahen on left. The contrast between the superb arrogance of the one and the humble contentment of the other is marvellously expressed. Overhead are conventionalized clouds. The doors taken together form an absolutely harmonious composition, complete in line and mass. The metals used are in splendid preservation. Unquestionably the workmanship of one of noted Miyo-chin family. Early eighteenth century.

Each panel, height 37⅛ in. Width 19¼ in.

486 **So-Mempo.**

Complete mask, with gorget. Large, full type. Signature, Miyo-chin Mune-Yasu of Kaga.

About 1550.

487 **Mempo.**

Iron. Of style known as yasurime (or filed). Very sharp angles. Strongly and richly riveted.

About 1750.

488 **Mempo.**

Iron. Of style known as yasurime (or filed). No rivets used in construction. Work of Miyo-chin Yoshiari.

About 1500.

489 **Mempo.**

Iron. Of thin, delicately-wrought style. Mouth and nostrils wide open. Bristles imitate mustaches and chin whiskers. Excellent work of Nobu-Tada.

About 1520.

490 **Mempo.**

Rare, masterful example by Miyo-chin Mune-mitsu.

About 1300.

491 **Brocaded Jinbawori.**

A sur-coat worn by daimyo over armor. Brocade is of fabric called in Japan shokko, of a magenta color. Cloud and dragon pattern.

About 1770.

492 **Jinbawori.**

Leather. Dog-fu and waterfall. Deep rich blue tone contrasting interestingly with brown body of the messenger of the gods.

About 1750.

493 **Jinbawori.**

Wool. Light ecru color. Worn by Samurai.

About 1850.

494 **Mail Bodyguard.**

Coiled iron links.

About 1750.

495 **Coat of Mail.**

Small iron plates, irregularly distributed and sewed into mail. Heavy cotton cloth. Sixteenth century.

496 **Coat of Mail.**

About 1750.

497 **Mail Bodyguard.**

About 1750.

498 **Armored Sleeves.**

Complete equipment for the arm. Fourteenth century.

499 **Coat of Mail.**

About 1750.

500 **Mailed Cap.**

Composed of small plates sewed into mail. Sixteenth century.

501 **Coat of Mail.**

Small iron plates on breast. Probably fifteenth century.

502 **Coat of Mail.**

Rings of iron and bronze, the latter so disposed as to give a series of vertical stripes. Seventeenth century.

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